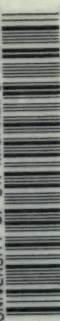


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HENRY / ESMOND

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OUTLINE STUDIES
IN
LITERATURE

MAUD ELMA KINGSLEY, A.M.

HENRY ESMOND

(Thackeray)



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OUTLINE STUDY

NO. 57

HENRY ESMOND

(WILLIAM MAKEPEACE THACKERAY, 1811-1863)



- A.—PREPARATORY WORK. The Novel and its Development; Literary Era to which HENRY ESMOND Belongs; Character of HENRY ESMOND.
- B.—FIRST READING. Outline of the Narrative.
- C.—SECOND READING. Historical Setting of the Novel.
- D.—THIRD READING. Construction and Literary Excellence of the Novel; Allusions; Character Study.
- E.—SUPPLEMENTARY WORK. William Makepeace Thackeray; Theme Subjects.

A. PREPARATORY WORK

THE NOVEL AND ITS DEVELOPMENT; LITERARY ERA TO WHICH HENRY ESMOND BELONGS; CHARACTER OF HENRY ESMOND.

I. THE NOVEL AND ITS DEVELOPMENT

1. Definition of the word "Novel."

Note 1. Prose narratives, more or less fictitious, aiming to picture human life or character.

2. Different phases in the development of the Novel.

a. Ancient Classical Prose Fiction.*b.* Mediæval Romances.

(1.) Romances of King Arthur.

(2.) Romances of Charlemagne.

(3.) Romances of Amadis de Gaul.

Note 2. These romances are founded on the manners and adventures peculiar to the institution of chivalry. Those relating to King Arthur are more or less familiar to the student. With the decline of chivalry, this form of literature ceased to be popular.

c. Italian Fiction.

Note 3. This took the form of short stories, whose characters were those of everyday life, and whose scenes were laid in

the times in which the tales were written. These stories were much more rational and artistic than any that had preceded them. From this source Shakespeare obtained the material for many of his comedies.

d. English Prose Fiction.

(1.) 16th Century.

(a.) *Arcadia*—A pastoral (*define*).

(2.) 17th Century.

(a.) *Pilgrim's Progress*—An Allegory.

(3.) 18th Century.

(a.) *Robinson Crusoe*.

(b.) *Gulliver's Travels*.

(c.) The novels of Smollett, Fielding, and Richardson.

Note 4. The novels under (c) are the first novels (as we use the word to-day) produced.

Suggestion 1. Study in some text-book of English Literature the three authors mentioned.

(d.) The Modern Romantic School.

1. *The Castle of Otranto*—Walpole.

2. *The Mysteries of Udolpho*—Mrs. Radcliff.

(4.) 19th Century.

(a.) Contemporary Novels of Middle Class Life.

1. Jane Austen's Novels.

2. Maria Edgeworth's Novels.

(b.) The Historical Novel.

1. The Novels of Walter Scott.

(c.) The Modern Novel.

1. Novels of Dickens.
2. Novels of Thackeray.
3. Novels of George Eliot.

II. LITERARY ERA TO WHICH HENRY ESMOND BELONGS

Note 5. The history of nineteenth century literature is divided into three periods: (1.) The Era of Romantic Poetry, 1800-1830; (2.) The Era of Prose Fiction, 1830-1880; (3.) The End of the Century Period. It is to the second of these periods that Thackeray belongs.

III. CHARACTER OF HENRY ESMOND.

Note 6. HENRY ESMOND is a romance of the time of Queen Anne, and purports to be told by the hero "in the years of rest after the storm and stress of a checkered life." ESMOND is undoubtedly Thackeray's greatest work, not only because in it his story is told with less of vagueness than in his other novels, but by reason also of the force of the characters portrayed. In technique and finish it is from first to last in conception and execution a remarkable book.

The value of the novel to the young student who cannot yet appreciate the subtleties of its artistic literary execution lies in the glimpse it gives of the Queen Anne time. It is a reproduction of the manners, feelings, thoughts, and even style, which prevailed two centuries ago. Colonel Esmond writes as one of the best of her wits might have written in the age of Queen Anne.

"This age is not a great one; but such as it is, we have it here, a picture which is not merely paint, but is about the best example of absolute reproduction which our literature possesses. Nothing can be more real or touching

—more like a veritable page of biography, if biographers were usually endowed with such a style as Mr. Thackeray confers upon HENRY ESMOND—than the story of the solitary boy at Castlewood, his patrons and his teachers. The picture is perfect in its truth to nature, which is universal, and to manners, which are limited and transitory.”

B. FIRST READING

OUTLINE OF THE NARRATIVE

I. OUTLINE OF THE NARRATIVE

I. PART I. The hero, Henry Esmond, a boy of noble character, is the true heir to the Castlewood estate, but is supposed to be illegitimate, and grows up as a dependent in the household of his second cousin, the titular Viscount, where he is treated with kindness and affection. The family consists of the young and beautiful Lady Castlewood, a son, Frank, and a daughter, Beatrix. Lord Castlewood neglects his wife, and exposes her to the unwelcome attentions of Lord Mohun, with whom he subsequently fights a duel, in which he is killed.—From Warner’s *Library of Literature*.

a. Introduction to the volume. History concerns itself too much with kings and too little with the people to be of real value; reverence for royalty carried to excess; the Viscount Castlewood a type of the royalist of the time of the Stuarts; environment the chief cause of difference in station.

Note 7. The quaint style of this portion of Part I, and the figurative language used in stating the above facts, make this introductory chapter a valuable one.

Suggestion 2. Give the meaning of *iambics*, *periwig*, *congees*, *cothurnus*. Paraphrase *She, too, wears the mask and the cothurnus; I wonder shall History ever pull off her periwig and cease to be court-ridden? I am for having her rise up off her knees and take a natural posture; Shall we see something of France and England besides Versailles and Windsor?* From *Note 52* explain the meaning of "*And think that Mr. Hogarth . . . we get thence.*" Put into your own words the author's views on history. From your English history give the date and the circumstances of the "Worcester fight." Give Thackeray's characterization of Charles II, and his description of that monarch in paragraph 3. Put into your own words the passage beginning, "*Is it the Lord Mayor, etc.*" Study *Notes 16, 50*, and state the connection in which they occur in this chapter. *From Newgate to Tyburn* means *from prison to the gallows*. Why?

b. Introduction to the Narrative.

- (1.) Chapter 1. Date, 1691; Henry Esmond, then a lad of twelve, meets Lady Castlewood; trivial incidents of the chapter.

Suggestion 3. Describe the picture which Esmond remembered to the last hour of his life. Paraphrase the following expressions: *Harry's performance as a trencherman; filling a bumper for him; she had come upon him as a Dea Certe.*

(2.) Chapter 2.

Suggestion 4. This chapter may be omitted by the student, the following summary being read instead: In 1571 (23 Eliz., i. e. the twenty-third year of the reign of Elizabeth), Dorothea Esmond married Henry Poyns. Their son, Francis, took the name of Esmond, and was knighted by James I on account of his devotion to the cause of the king. Later, he was made Viscount Castlewood; and died five years after this honor had been conferred upon him. The

sons of this Sir Francis were: (1.) Sir George Esmond, a devoted Royalist; (2.) Thomas, a colonel in the king's army, who afterward took the side of parliament in the struggle between that body and the king; (3.) Francis, who was slain in 1647, leaving a son, Frank. Sir George Esmond, who succeeded to the estates and title, had one son, Eustace, who was killed in 1651, and a daughter, Isabel. At the death of Eustace, Thomas became heir to the title and estates, and married his cousin Isabel, many years his senior.

c. The Narrative.

Note 8. This is to be studied from three points of view:
(1.) That of the story; (2.) That of the historical setting;
(3.) That of the character-drawing.

- (1.) Chapter 3. Early recollections of Henry Thomas; Henry becomes page to Lady Isabel; relations between Father Holt and Henry.

Suggestion 5. The exquisite little passage beginning, "*Behind which many a time . . .*" refers to the fact that Esmond emigrated to Virginia in 1718 and settled on a grant of land given to the first Viscount Castlewood. Identify "The Protector"; "The Restoration." Note the contrast between the position of Father Holt and that of Dr. Tusher, and draw from that fact a statement as to the religious condition of the country. Paraphrase "*They took water on the river*" (See *Note 28*). Define "*Table*," "*Exhibition*" (*Note 28*), and state their connection with this chapter.

- (2.) Chapter 4. Father Holt's influence over Henry Esmond; daily routine at Castlewood.

Suggestion 6. Study *Notes 22 and 32*, and state their connection with this chapter. Describe the scene with the mob and state its significance. Study carefully *Note 29*.

- (3.) Chapter 5. Plots for the restoration of James II. Father Holt burns his

papers; secret of the barred window; Henry's part in these plots; details of the plot.

Suggestion 7. Study *Notes 29 and 47*, and state their connection with this chapter. Describe the search for the papers. Describe the effect of the political situation on the viscount.

(4.) Chapter 6. The finding of the papers; fate of the viscount; fate of the viscountess; part played by Henry in the events of this chapter.

Suggestion 8. Study *Note 31*, and state its connection with this chapter. Repeat the words in which Steele closes his discourse on martyrs.

(5.) Chapter 7. Henry Esmond's adoration of the new Lady Castlewood; my lady's three idols; Henry becomes a Protestant; trouble arises in the family at Castlewood.

Suggestion 9. Give the details of a picture which might be entitled "The Lady of Castlewood conducting Family Prayers."

(6.) Chapter 8.

Suggestion 10. This chapter may be omitted. Henry Esmond catches smallpox and carries the infection to Lady Castlewood and her little son. All recover.

(7.) Chapter 9. Effect of the smallpox on the history of the Castlewood family; Henry Esmond in his role of tutor; effect of Lady Castlewood's sorrows upon her character; circumstances under which Esmond goes to the University.

Suggestion 11. Study *Notes 17, 23, 51*, and state their connection with this chapter. Describe the picture of "*My lord riding over the bridge.*" What is the point of the paragraph beginning, *Can anyone, etc.*, and also the paragraph that follows. Describe Esmond's attitude toward his chosen calling. Study *Note 49*.

(8.) Chapter 10. Esmond's life at Cambridge.

Suggestion 12. Study *Notes 32, 33, 28*. Give the dates of King James' birthday and King William's coronation. Paraphrase the following expressions: *Kept his chapels; capped the proctor; noble science of escrime; to go a-gadding after the Nine Muses*. Describe Henry's attitude toward politics and religion. What was the cause of his "Unsatisfactory mood of mind"?

(9.) Chapter 11. Henry's reception at Castlewood; revelations of Beatrix regarding family troubles; plots for the restoration of James II continued; Father Holt and Captain James appear upon the scene; conspiracy of Sir John Fenwick; change in the viscount's politics; effect of Father Holt's last conference with my Lord Viscount; visit of the Lady of Sark.

(10.) Chapter 12. Lord Mohun comes to Castlewood; Henry's attempts at reconciliation.

Suggestion 13. Study *Note 16*.

(11.) Chapter 13. Date 1701. Gambling debts; Henry sends Lord Mohun away.

Note 9. This chapter is important in the plot development inasmuch as in it suspicion is sown in the mind of Lord Castlewood as to Lord Mohun's feelings toward his wife,

and the reader is made aware of the fact that Lady Castlewood has more than a motherly affection for Henry Esmond.

Suggestion 14. Study Note 16 (*Mohocks*).

- (12.) The parting between the two noblemen; Lord Castlewood's changed demeanor; his alleged reason for going to London; circumstances leading up to the duel; Esmond's part in the events of the day; death of Lord Castlewood; the paper.

Suggestion 15. Study Note 54. What news did Henry Esmond hear concerning his friend Dick the Scholar? What conclusion did Lord Castlewood draw from Lady Castlewood's agitation at the announcement of "Harry's" accident?

2. Book II. Without justification, Lady Castlewood holds Esmond responsible for the duel. Having learned that he is legally heir to Castlewood he is constrained by gratitude to conceal this knowledge, and goes off to the wars. Returning to England on furlough, he is received with great affection, and falls in love with Beatrix, whom he woos unavailingly for ten years.*

a. The Narrative Continued.

- (1.) Henry imprisoned for duelling; contents of the paper; details of the interview with Lady Castlewood; the trial; Esmond's history changed by the duel; Tom Tusher; prison life.

Suggestion 16. Study Note 28 (*pleaded his clergy*). Note that the passage beginning, "*O dark months of grief and rage,*" recalls to the reader the fact that HENRY ESMOND is an autobiography, and that the writer is now an old man.

* Warner's *Library of the World's Best Literature*.

- (2.) Chapter 2. News of Lady Castlewood brought to Esmond by Steele; Mr. Steele is employed as Esmond's ambassador; result of his mission; the letter from the Dowager Viscountess.

Suggestion 17. Study *Note 26*, and state its connection with this chapter. Note *Suggestion 36* as regards the allusion to *Niobe*.

- (3.) Chapter 3. Henry Esmond leaves the prison and pays his respects to the Dowager Viscountess; Esmond's altered manner; interview with the Dowager; joins Quin's regiment; historical events of the chapter; good fortune of Lady Castlewood and Beatrix.

Suggestion 18. Paraphrase: *A pair of oars was called; You are a black man.* Describe the picture of paragraph 3. Study *Note 28 (make meagre)*. Note the author's arraignment of the House of Stuart.

- (4.) Chapter 4. The late Viscount's confession; character of the conspiracies of William's reign; conspiracy to restore the House of Stuart; the moral of the Jesuits' story; recapitulation of the events connected with Father Holt's visit of Book I, Chapter 11; means by which the Viscount was induced to join the conspiracy; banishment of Father Holt; Esmond's reflections on his sacrifice; visit to Ealing; the generosity of the Dowager Viscountess.

Suggestion 19. Quote Mr. Swift on the passion for intrigue. What two classes of people were the chief actors in the conspiracies for restoration? Study *Notes 16 and 34*. How does the author criticise the clemency of King William?

(5.) Chapter 5. Details of the Vigo Bay Expedition; Esmond's return; account of Beatrix and Lady Castlewood.

Suggestion 20. Study *Note 38*. Paraphrase: *Had it been a mitre and Lambeth; That honest gentleman's Muse had an eye to the main chance; Hounslow or Vigo, which matters much?* Describe the metamorphosis in Esmond's feelings. Identify the quotations from Shakespeare in this chapter. Describe Henry's feelings as he ponders my Lady Dowager's views regarding Lady Castlewood and Tom Tusher.

(6.) Chapter 6. The reconciliation.

Note 10. The passage, "*To-day, Henry, in the anthem . . . prays for me,*" is said to be the finest passage in English fiction.* It is the very highest kind of pathos.

Suggestion 21. Paraphrase, *Read from the eagle*. Study the paragraph beginning, *She gave him her hand, etc.*

(7.) Chapter 7. Henry Esmond meets Beatrix; the visit at Walcote.

Suggestion 22. What is the date of this chapter? Give a word-picture of Beatrix as she descends the stairs. Identify the allusion to the "*first lover*," described by Milton. Study *Note 28 (Steenkirk; Sylvester-Night)*.

Note 11. The exquisite portrayal of Beatrix in this chapter is, perhaps, "the most convincing description of corporeal loveliness in English literature." The portrait is so animated that it affects the imagination as if it were painted in colors instead of words.

(8.) Chapter 8. Situation of affairs between Beatrix and Lord Churchill; Henry's temptation; Lady Castlewood warns Henry against Beatrix; Henry's feeling for Lady Castlewood.

Suggestion 23. Was Lady Castlewood sincere in her warning against Beatrix or was she actuated by jealousy?

*"Ian McLaren."

- (9.) Chapter 9. Death of the Marquis of Blandford; the campaign of Blenheim.

Suggestion 24. Study *Note 39.*

- (10.) Chapter 10. Condition of the Castlewood family at this stage of the narrative; Esmond's frame of mind.

- (11.) Chapter 11.

Note 12. This chapter is valuable for the glimpse it gives the reader of Addison, and of the manner in which "The Campaign" was written; but if time is limited it may be omitted.

- (12.) Campaign of 1706. (Omit.)

- (13.) Chapter 13. Henry Esmond meets Father Holt; attitude of the young officers of the day toward the House of Hanover; action of Father Holt; Esmond learns the story of his birth; visits his mother's grave.

Suggestion 25. Study *Notes 41, 46, 52.* Note the beauty of the last paragraph of the chapter.

- (14.) Chapter 14. Campaign of 1707, 1708; the luckless expedition of the Chevalier de St. George; battle of Oudenarde; siege of Lille.

Suggestion 26. Study *Note 41.*

- (15.) Chapter 15. Quarrel with Lord Mohun; the Duke of Marlborough's unjust treatment of General Webb; Esmond's promotion; Esmond's love for Beatrix; the Dowager adopts Esmond; the dinner; Beatrix is betrothed to Lord Ashburnham.

Suggestion 27. Give the date of the action of the chapter.

3. Book III. Beatrix becomes engaged to the Duke of Hamilton, who is, however, killed in a duel. Esmond brings the Pretender to England in readiness to succeed Queen Anne, who is dying; but the Prince lays siege to Beatrix instead of to the throne. This wrecks the project, and Henry, discovering purposes, crosses swords with him. The Pretender then returns to Paris, where Beatrix joins him.

(1.) Chapter 1. Politics of Beatrix; Esmond espouses the cause of the Pretender; death of the Dowager Viscountess; battle of Malplaquet; Esmond is wounded; Father Holt appears again; the king's visit; Esmond leaves the army.

(2.) Chapter 2. Marriage of the Viscount; Esmond's secret is known at Castlewood; Esmond is able to repay Lady Castlewood for her kindness to the nameless boy; Frank becomes a Romanist through the influence of Father Holt.

Suggestion 28. Study *Notes 45, 44, 25.*

(3.) Chapter 3. Beatrix' coquetry; Esmond devotes himself to literature; the story of Jocasta; Beatrix is betrothed to the Duke of Hamilton.

Suggestion 29. What is the date of this chapter?

(4.) Chapter 4. History of the Duke of Hamilton; scene of the diamonds.

Suggestion 30. Identify, *As the black man in your favorite play.*

(5.) Chapter 5. (Omit.)

Note 13. This chapter closes with the announcement that the Duke of Hamilton has killed Lord Mohun in a duel, and has himself been killed by Lord Mohun's second. This circumstance explains the allusion in Book II, Chapter 2, "*Whose prophecy was fulfilled twelve years later, etc.*"

(6.) Chapter 6. Esmond breaks the news to Beatrix.

(7.) Chapter 7. Date 1713. Details of the visit to Castlewood.

Suggestion 31. Study *Note 49.*

(8.) Esmond brings the Pretender to England; details of the affair.

Note 14. Observe that Esmond conspires for the purpose of occasioning a new revolution, though he strongly suspects that his success will be mischievous to his country. He is not seduced by the entreaties of any friend; he is not driven on by the blind, instinctive, spaniel-like loyalty, which leads a legitimist to throw his fortunes, his life, his family, and even his patriotism at the feet of him whom he adores as his sovereign. He is himself the originator of the scheme; he estimates the results calmly; he has his own forebodings as to what they may be, his usual skeptic doubts as to the benefit which may accrue to the country by bringing a tipsy young monarch back to it. The motive which, in spite of all these forebodings, impels him to endeavor to inflict, at the hazard of a civil war, such a master on his country, is merely the hope that by so doing he may please Beatrix, who for so many long years has been the object of Esmond's unsuccessful adoration.*

(9.) Chapter 9. The Pretender is concealed at Lady Castlewood's house in Kensington; the Prince's attentions to Beatrix become marked.

* *Edinburgh Review*, 1854.

Note 15. Observe that Esmond's suspicions as to the worthlessness of his monarch increase during the journey, and are turned into convictions by the Prince's behavior as a guest.

(10.) Chapter 10. Plans determined on for presenting the Pretender to Queen Anne; scene when this plan has arrived at its fulfillment; Beatrix is sent into the country.

(11.) Chapter 11. Esmond spends the day with the Prince, "*writing proclamations and addresses to the country, to the Scots . . . heir to the throne*"; the Prince discovers the banishment of Beatrix and resents it; Esmond's loyalty is instantly suspended; he takes the Prince to a window looking into Kensington Square, where the watchman is crying the hour; reminds his guest that five thousand pounds are offered by Parliament for his capture; points out to him how easily he could betray him: and adds, "*By the Heaven that made me I would do so if I thought the Prince, for his honor's sake, would not desist from insulting ours*"; the Prince promises amendment; Esmond continues as zealously as before to urge on the revolution.

(12.) The entire plan of the revolutionists is thwarted by a letter from Beatrix and the weakness of the Pretender.

(13.) Chapter 13. Scene between Esmond and the Prince at Castlewood; the Pre-

tender returns to Paris; last glimpse of Father Holt; fate of Beatrix.

4. CONCLUSION. Esmond now discovers that his long attachment for Beatrix has given place to a tender affection for her mother, notwithstanding the fact that she is eight years his elder. The attachment being mutual no obstacle appears to their marriage. Frank is left in possession of the estate, while Esmond and his bride emigrate to the family plantations in Virginia, where their subsequent fortunes form the theme of Thackeray's later novel, *The Virginians*.*

Suggestion 32. From the Author's Preface give the later history of Esmond and his wife and of Beatrix. By whom is this preface purported to have been written?

C. SECOND READING

HISTORICAL SETTING OF THE NOVEL

I. HISTORICAL SETTING OF THE NOVEL

1. Manners and Customs of the Times.

a. The Age.

Note 16. During the sixty or seventy years which immediately followed the Restoration, London seems to have been the headquarters of a fashionable crowd which, in numbers, in wealth, in idleness, in dissoluteness, in everything in short except education and refinement, rivaled the *grand monde*

*Warner's *Library of the World's Best Literature*.

of Paris. There were literary circles as brilliant as those of any other period—the circles in which the great writers of that age were formed; but everything shows that the mass of the fashionable world was then deplorably ignorant. The women knew nothing, and professed to know nothing. The men passed many of their mornings and almost all of their evenings in clubs and at the theatres—smoking, drinking and playing cards, or listening to stilted tragedies or indecent comedies.

The roads around London were beset by highwaymen; the streets were invested by footpads; amateurs in crime, who have been immortalized in the *Spectator* under the name of Mohocks, insulted and injured passengers by way of amusement. No one seems to have engaged in politics who was not sooner or later, and generally more than once, guilty of treason; the basest and the most unscrupulous traitors being those whom their crowns placed above the law. Duels were frequent and ferocious; the seconds fought as well as the principals, and the victory was obtained often by treachery. Other aristocracies may have been more contemptible, but none can have been less attractive or amiable than that of the English court from the return of Charles the Second down to the death of Queen Anne.

b. Manners and Customs of Social Life.—Mode of travel, education, universities, smallpox, dress, food and drink, amusements, sedan chairs, position of the vicar in the household, French the language of the woman of fashion, duels, weapons, coffee houses, superstitions, manner of conducting trials.

Suggestion 33. Collect the information given by the text on the subjects enumerated above.

c. Literature of the Age.

(1.) Contemporary writers. — Addison, Steele, Swift, Congreve, Wycherley.

Suggestion 34. Write a biographical and character sketch of Steele, using the text as your only source of information.

(a.) Works of these writers to which reference is made in the text.

Suggestion 35. State the context for each.

1¹. "Mr. Addison's *Cato*." *Disgusted with Cæsar, Cato retired to Utica, where he founded a small republic and a mimic senate. Cæsar resolved to reduce Utica as he had done the rest of Africa; and Cato, finding resistance useless, fell on his own sword.*

2¹. "The lady of Mr. Addison's opera."

Note 17. Addison wrote an opera entitled "The Fair Rosamond." Rosamond was Jane Clifford, whom Henry II kept concealed in a labyrinth at Woodstock. Queen Eleanor, Henry's wife, compelled her to swallow poison.

3¹. Steele's "Christian Hero."

Note 18. This was a tract essaying to prove that no principles but those of religion are sufficient to make a great man.

4¹. "Love in a Wood"—a comedy by Wycherley.

5¹. "The Mourning Bride"—a drama by Congreve.

6¹. Steele's Comedies.

7¹. The Spectator.

Note 19. A series of essays edited by Addison from March, 1711, to December, 1712 (555 numbers).

- 8¹. Quotation from Addison's "Campaign," referring to the storm of 1703.

Note 20. "The Campaign" is a poem by Addison, written to celebrate the victories of the Duke of Marlborough. The passage in which the line quoted occurs is a eulogy of the duke, and is the most famous passage of the poem :—

*"'Twas then great Marlbro's mighty soul was proved,
That, in the shock of charging hosts unmoved,
Amidst confusion, horror and despair,
Examin'd all the dreadful scenes of war ;
In peaceful thought the field of death surveyed,
To fainting squadrons sent timely aid,
Inspired repulsed battalions to engage,
And taught the doubtful battle where to rage.
So when an angel by divine command
With rising tempests shakes a guilty land,
Such as of late o'er pale Britannia past,
Calm and serene he drives the furious blast,
And pleased the Almighty's orders to perform,
Rides in the whirlwind and directs the storm."*

- 9¹. "Mr. Pope's admirable poem."

Note 21. Pope's "Rape of the Lock."

- (2.) Miscellaneous literature to which reference is made in the text.

(a.) The tragedy of *Medea* by Euripides.

(b.) *Le Grand Cyrus*.

Note 22. A romance by Mlle. Scudery published in 1607, in ten octavo volumes, containing 6,679 pages.

- (c.) Ovid's epistle from Cēnone to Paris; the story of Medea and Jason; of Baucis and Philemon; of Artemis and the children of Niobe; of the moon and Endymion; of Eurydice's return from the lower world.

Suggestion 36. Study the Classical Dictionary for the stories given above.

(d.) The story of Alnaschar.

Note 23. *Alnaschar, the "barber's fifth brother," was a dreamer who invested all his money in a basket of glass-ware, on which he was to gain so much, and then to invest again and again till he grew so rich that he could marry the vizier's daughter and live in grandeur. While he was dreaming thus, he gave a kick with his foot and smashed all the glass which had given birth to this dream of wealth.*

(e.) Quotation from Othello.

(f.) Amadis and Gloriana.

Note 24. *Amadis is the hero of a Spanish-Portuguese romance entitled "Amadis of Gaul." The romance ends with the marriage of the hero to Oriana, not Gloriana.*

(g.) The "immortal story of Cervantes"; Dulcinea del Toboso.

Note 25. *"Don Quixote," a satirical romance ridiculing the romances of chivalry, was written in 1605 by Cervantes, a Spanish writer. The hero, Don Quixote, who has become crazed with ideas of chivalry, feels himself called on to become a knight errant, to defend the oppressed and succor the injured. The lady of Don Quixote's devotion was called by him Dulcinea del Toboso, although her real name was Aldonza Lorenzo.*

Note 26. When Esmond speaks of *Beatrice's famous namesake of Florence*, he refers to Dante's Beatrice, a young girl of Florence, who was the inspiration of his great poem, "*Divina Commedia*."

(h.) Famous song of the day, *Lilli-burlero*.

Note 27. This song, it is said, deprived James II of his three kingdoms and drove him into exile. He had appointed Richard Talbot, Earl of Tyrconnel, a most radical papist, to the lieutenancy of Ireland, in 1636, and the violence of his administration gave great offence to the Protestant

party. The song was written in 1683. The first two stanzas are as follows:—

“ *Ho, broder Teague, dost hear de decree?
Lilli-burlero, bullen-a-la!
Dat we shall have a new deputie?
Lilli-burlero, bullen-a-la!
“Ho! by Saint Tyburn, it is de Talbote;
Lilli-burlero, bullen-a-la!
And he will cut de Englishmen's troate!
Lilli-burlero, bullen-a-la.”*

(3.) Words and phrases peculiar to the Queen Anne time.

Note 28. Give the context for the following: *Took water* (= to allow one's boat to fall behind another boat); *tables* (= backgammon); *tric-trac* (= a kind of backgammon); *pieces* (= coins); *lug out* (= draw a sword); *laced* (= trimmed with lace); *capped the proctor* (= took off his cap to); *escrime* (= fencing); *mother-in-law* (= step-mother); *make meagre* (= keep fast); *Sylvester Night* (= December 31st); *Steenkirk* (= a cravat of fine lace with long hanging ends); *pleaded his clergy* (= exemption of the clerical order from civil punishment, based on the text, “Touch not mine anointed and do my prophets no harm.” In time this exemption comprehended not only the ordained clergy, but all who being able to read and write were capable of entering into holy orders. This law was not abolished until 1827); *exhibition* (= a benefaction settled for the maintenance of scholars in the English Universities).

2. Political History of the Times.

a. Situation of affairs.

Note 29. When the story of HENRY ESMOND opens the king of England is James II, whose chief ambition is to restore the Roman Catholic religion in England. So long as the succession to the throne after James rested with his two daughters—Mary, who had married William, Prince of Orange, and resided in Holland; and her younger sister, Anne, who had married George, Prince of Denmark, and was then living in London—both of whom were zealous Protestants, England attached little importance to James'

efforts to restore Catholicism; but when a son (the Pretender, the Chevalier St. George, the Prince, and the James III of the novel) was born to the king, the leading nobles, supported by the city of London, sent a secret invitation to William of Orange, urging him to come over with an army to defend his wife Mary's claim to the English throne, and to protect the liberty of the English people. William accepted the invitation and landed in England in 1688. James tried to gather a force to repel the invader; but his son-in-law, Prince George, and the Duke of Marlborough both went over to William's side. His troops also deserted, and James fled to France, leaving William to ascend the throne without any opposition.

(1.) Events in the reign of James II to which reference is made in the text.

(a.) Acquittal of the Seven Bishops.

Note 30. James commanded the clergy throughout the realm to read, on a given Sunday, a Declaration of Indulgence, the object of which was to put Roman Catholics into high positions of trust and power. The Archbishop of Canterbury and six bishops signed a protest against the reading of this paper and sent it to the king. The bishops were sent to the Tower, were tried, and triumphantly acquitted.

(b.) Revolution of 1688.

(2.) Events in the reign of William III.

Suggestion 37. What does Esmond say of King William's clemency? What is Esmond's estimate of King William, judging from Book II, Chapters 3 and 4?

(a.) The Battle of the Boyne.

Note 31. A battle fought in the East of Ireland on the banks of the Boyne River, between King William and the banished James, both of whom commanded their respective armies in person. The superior position of James' army was such that it might easily have defeated the Protestant army, but the great mass of the infantry did not wait to fight; they ran away. King James pusillanimously fled to Dublin as soon as he saw that the day was going against him, and did not stop until he had reached France.

(b.) Political parties.

a¹. Whigs and Tories.

Note 32. The latter name was given to those who supported James and the Roman Catholic cause; while the former was borne by those who were endeavoring to exclude the Roman Catholic Branch of his family and secure a Protestant succession.

b¹. Jacobites.

Note 33. After the accession of William and Mary the extreme Tories continued to look upon James II as their lawful king, and called themselves Jacobites, from *Jacobus*, the Latin name for James. These Jacobites viewed the case of the Stuarts as that of a family deprived of a right by unjust means, and were constantly plotting for the restoration of James II, and later for that of James III. A constant correspondence was kept up between them and the Stuarts, but under profound secrecy. Portraits and medals of the royal exiles were continually coming to them to keep alive their bootless loyalty. An old lady would have the face of James III so arranged in her bedroom that it was the first thing she saw on opening her eyes in the morning. There was also a way of showing the Stuart face by a curious optical device, calculated to screen the possessor from any unpleasant consequences. The face was painted on a piece of canvas in such a way that no lineament of humanity was visible upon it, but when a polished steel cylinder was erected in the midst a beautiful portrait of the king or the prince was visible by reflection on the metal surface. Jacobitism may be said to have ceased as a profession of faith at the death of Charles Edward in 1788.—Chambers' *Book of Days*.

(c.) The Jesuits.

Note 34. The society of Jesuits, or Society of Jesus, was founded by Ignatius Loyola, in 1534, and stamped with the approval of the Pope in 1540. So perfect was the discipline of the order, and so comprehensive the methods of obtaining information, that the Jesuits soon became the most annoying and dangerous antagonists of Protestantism. To a certain freedom of action the Jesuit united the advantages

of perfect discipline; obedience was his primary duty. He used his faculties, but their action was controlled by a central authority; every command had to be wrought out with all his skill and energy, without questioning, and at all hazards. In the reigns of William III and of Anne the Jesuits allied themselves with the Jacobites; and thus in our novel we have Father Holt espousing the cause of the exiled monarch.

(d.) Fenwick's conspiracy. (See Book I, Chapter II.

(e.) King William's death.

Note 35. King William's horse stumbled over a mole hill, causing injuries which resulted in the king's death.

(3.) Events in the reign of Queen Anne.

Note 36. Macaulay says of Queen Anne, "When in good humor she was meekly stupid, and when in ill humor, sulkily stupid."

(a.) The War of the Spanish Succession.

Note 37. In this war England, Holland and Germany were allied against France, who claimed the crown of Spain. England's interest in the war was to prevent the French king from carrying out his threat of placing the "Pretender" on the English throne. The Duke of Marlborough commanded the English and Dutch forces; the Prince Eugene of Savoy, the German forces.

1¹. The Vigo Bay Expedition.

Note 38. The Anglo-Dutch fleet destroyed the Spanish plate fleet in Vigo Bay off the coast of Spain.

2¹. The Blenheim Campaign.

Note 39. At Blenheim in Bavaria, in 1704, Marlborough and Prince Eugene gained a victory over the French which saved Germany from the power of Louis XIV.

3¹. Ramillies.

Note 40. At Ramillies in Belgium, in 1706, Marlborough won a battle by which the whole of the Low Countries were recovered from the French.

4¹. The Battle of Oudenarde.

Note 41. At Oudenarde, Belgium, Marlborough defeated the French, 1708.

5¹. Malplaquet.

Note 42. The last great battle of the war won by Marlborough in 1709.

6¹. "The Peace."

Note 43. The Peace of Utrecht signed in 1713, by which Louis XIV bound himself to acknowledge the Protestant succession in England, and to renounce the union of the crowns of France and Spain.

(b.) The Powers behind the Throne.

Note 44. While the war was going on the real power was in the hands of Sarah Jennings, Duchess of Marlborough, Queen Anne's confidential friend and adviser. The unbounded influence which she had over the Queen she used to urge forward the war with France. Her object was to win a social and political advancement for her husband, who had already won military fame and glory. After several years the Duchess of Marlborough was superseded in the queen's favor by Mrs. Masham.

(c.) The Duke of Marlborough loses favor.

Note 45. At the downfall of the Whigs, in 1712, Marlborough was dismissed from his command, charged with peculation, and condemned as guilty by a vote of the House of Commons. The duke at once withdrew from England.

(*d.*) Death of Queen Anne.

(4.) The succession.

Note 46. According to the terms of the Act of Settlement, the crown now passed to George, Elector of Hanover, a Protestant descendant of James I of England; though James Edward (the Pretender) believed to the last that his half-sister, the queen, would name him her successor.

(5.) Miscellaneous Historical Allusions.

(*a.*) Roundheads; Protector; The Restoration.

(*b.*) King Charles and the Oak Tree.

Note 47. When Charles II fled from the Parliamentary army he took refuge in an oak tree.

D. THIRD READING

CONSTRUCTION AND LITERARY EXCELLENCE OF THE NOVEL; ALLUSIONS; CHARACTER STUDY

I. CONSTRUCTION AND LITERARY EXCELLENCES

1. The Plot.

Note 48. There is no plot—the interest of the story viewed as a romance culminates in that peculiar situation full of subtle charm and human interest, “where the mother is in love with a man and he is in love, or thinks himself in love, with her daughter, where the two women understand and the man only is blind, and where through all the crisis

there is nothing save purity and chivalry. Here also are piquancy and delicacy, and pathos and danger."

"In Lady Castlewood and her daughter Beatrix we have two characters differing as much as mother and daughter conceivably may, each with a certain waywardness of temper complicated by various antagonistic qualities, and both drawn with a delicacy of finish and a truth to nature that are unsurpassed. Thackeray has deliberately created a most difficult situation in their relations with Esmond. There is the mother's love of the man who loves her daughter. Baldly put in these terms, the situation appears intolerable. Thackeray's handling of it is consummately masterly; without paltry evasions of the various points of the difficulty, and without the least transgression of the immutable conditions of the case, he makes a triumphant solution."

2. The Historical Environment.

a. "The success with which Thackeray has created the atmosphere of Queen Anne's age is universally admired; it permeates the whole book, and involves alike ladies and gentlemen, prince and general, wits and men of letters."

b. In the historical setting of the novel there is a carefully elaborated plot—the restoration of the House of Stuart. The author has displayed great skill in the manner in which he has connected the events of the time with the fortunes of the chief actors of the story—the historical plot leading up to the catastrophe of Beatrix, the failure of the conspiracy and the exile of the conspirators.

3. Quoted Criticisms.

a. The dialogue is surprising in its naturalness, in its direct bearing on the subject in hand. Never before, we think, in fiction did charac-

ters so uniformly speak exactly like the men and women of real life. In Esmond—owing to the distance of the scene—this rare excellence was not easy of attainment, yet it has been attained. Everyone not only acts, but speaks in accordance certainly with the ways of the time, but always like a rational human being. Add to this artistic excellence, a tenderness of feeling and a beauty of style which even Thackeray has not elsewhere equaled, and we come to understand why the best critics look on “Esmond” as his masterpiece.

- b.* The diction of the novel is the English of the Augustan Age—English which is balanced with antithesis, and polished into epigram, the English of those dainty people who wore bag-wigs and ruffles, patches and powder.
- c.* Who but Thackeray would have dared to work out inexorably the logical development of Beatrix, that proud, imperious, ambitious beauty? Who would not have faltered after that fruitless engagement of Beatrix with the Duke of Hamilton, and have fallen to some example of “the happy ending”? Genius forbade that infelicity, and decreed the terrible crucial scene that closes the fortunes of Beatrix in this novel and stamps Thackeray as a master of his art.
- d.* Critics tell us that the weakest point in Henry Esmond is the discovery by Henry that his long attachment for Beatrix has given place to a tender affection for her mother; but with such a woman as Lady Castlewood, deprived of her husband’s affection, the growth of an

attachment toward her dependent into a warmer feeling was a matter of extreme probability; and her subsequent marriage to Esmond was, in their respective relations, a mere certainty. Not to have married them would have been a mistake in art.

4. Most striking scenes of the narrative.

Suggestion 38. Enumerate the scenes enacted at the following places: Castlewood; Ealing; Wansey Down; Chelsea; Cambridge; The Trumpet in the Cockpit, Whitehall; Leicester Field; The "Garter" in Pall Mall; Walcote; Kensington. What events of the narrative are connected with the *barred window*?

Note 49. Note that Castlewood House is described over and over in the course of the story, and always with fresh beauty. With great skill it is generally made to form the background of some memorable incident, and imprinted with that incident on the conception of the narrator. It is thus introduced with wonderful effect just after the parting of Mohun and Castlewood, in apparent amity, but with a fatal quarrel in the heart of each. From this point of view reread Book I, Chapters 3, 9, 14; III, 7.

5. The philosophical reflections of the narrator add a quaint charm to the story.

Suggestion 39. See Book I, Chapters 9, 10, 11; II, 1, 4, 5, 7; III, 2, 4.

II. ALLUSIONS

1. Personal Allusions.

a. Hogarth, Fielding, Ostade, Mieris, Le Brun, Kneller.

Note 50. Hogarth was an English artist, the subjects of whose pictures were taken from everyday life; Fielding was a novelist who found the inspiration for his work in the daily life of the common people; Ostade and Mieris were Dutch

genre painters. The figures in their pictures are coarse peasants drinking and smoking, or women employed in country work; Kneller and Le Brun were court painters.

- b. Luther, Shadwell, Vashti, Esther, Ahasuerus, Parr, Newton, Shakespeare, Mrs. Bracegirdle, Mr. Betterton, Captain Kidd, Cromwell, Cleopatra, Helen, St. Francis Xavier, Pope.

Suggestion 40. Identify and give context for each of the above. Note the description of Pope given in the text.

Note 51. Thomas Parr died at the age of 152 years. He lived in the reigns of ten sovereigns, and married a second wife when he 120 years old.

Note 52. St. Francis Xavier was a celebrated missionary of the Roman Catholic Church. He possessed a miraculous gift of tongues.

2. Miscellaneous Allusions.

Suggestion 41. Identify and give context for each.

- a. *Like the new country of wandering Æneas; the Thirty-nine Articles; The king who introduced cards; beef-eater; Chloe and Strephon; the Marys who bring ointment for our feet; Calliope; Bucephalus.*

III. CHARACTER STUDY

1. The Characters of the Novel.

Suggestion 42. Learn the following list.

- a. Henry Esmond, the hero of the novel, the heir of Castlewood.

Suggestion 43. Cite episodes from the narrative to prove that he possesses the ordinary heroic qualities of courage, generosity and affectionateness.

- b. Father Holt, a Jesuit, one of the promoters of the attempted revolution.

Note 53. "Father Holt is a bold, gay man of the world, frank in his exterior, intrepid in danger, kind and affectionate to those whom it is not his interest to injure; unscrupulous when an instrument is to be obtained or an obstacle is to be removed; and keeping in a separate compartment of his mind, undisturbed by the politics with which the rest is filled, his classical tastes and his theological speculations."

- c. Lady Castlewood, the faithful friend; afterward, the wife of Henry Esmond; one of the two heroines of the novel.

Suggestion 44. Cite character-revealing episodes from the story to show that Lady Castlewood is a woman with a strong sense of duty and religion, and a heart always overflowing with affection and eager to receive it; that she has strong feelings, an irritable and suspicious temper, quick sensibility, and indiscriminating, unrelenting jealousy. Show from the Preface to the volume that Lady Castlewood's jealousy continues to be a prominent trait in her character even after her marriage with Esmond.

- d. Dr. Tusher, the Vicar of Castlewood.

- e. Tom Tusher, son of Dr. Tusher, succeeds his father in the living of Castlewood; becomes a bishop; and marries Beatrix. (See Preface.)

- f. My Lady Isabel, the Dowager Viscountess, stepmother of Henry Esmond.

Suggestion 45. Draw delineative pictures of the Dowager Viscountess as she appears in the various scenes of the story. She is a type of the fine lady of the period whom Thackeray delights to ridicule.

- g. Thomas, Viscount of Castlewood, Henry Esmond's father.

h. Mr. Pastoureau, an old French refugee who was Henry's guardian.

i. Francis, Viscount Castlewood.

Suggestion 46. Write a character-sketch of Francis, Viscount Castlewood, citing anecdotes to prove your statements.

j. Lord Mohun.

Note 54. The character is historical. Charles Mohun fought the duel described in HENRY ESMOND. The allusion in Book I, Chapter 14 is to the fact that Captain Hill and Lord Mohun made a dastardly attack on an actor named Mountford on his way to Mrs. Bracegirdle's house in Howard Street. Hill was jealous of the actor and induced Mohun to join him. Mountford died; Hill fled; Mohun was tried and acquitted.

k. The young Lord Castlewood, son of Lady Castlewood.

l. John Churchill, Duke of Marlborough.

Suggestion 47. From Book II, Chapter 8, reproduce Esmond's characterization of the Duke of Marlborough.

m. Lord Blandford. (*State the part played by him in the story.*)

n. Duke of Hamilton. (*State the part played by him in the story.*)

o. Lord Ashburnham. (*State the part played by him in the story.*)

p. James III.

Suggestion 48. Cite episodes from the story in proof of the following criticism:—

"Thackeray shows us James III in his youth, before he has been saddened by disappointment and improved by experience. His levity, his obstinacy, his ingratitude, his

habitual sacrifice of the future to the present, of business to pleasure, and of every person and every purpose to his own immediate gratification, are features boldly conceived and vigorously executed; and Mr. Thackeray has thrown over the whole a varnish of courtesy and graciousness, which softens and renders almost pleasing the despicable and odious character that lies beneath it."

q. Steele. (*State the part played by him in the story.*)

Note 55. "Excellent is the skill shown by Thackeray in utilizing his knowledge of the Augustan Age of letters. There is no parade or ostentation. Nothing could be more lightly and dexterously contrived than the introduction in Colonel Esmond's narrative of Steele and Addison. And what admirable sketches those two are!"*

r. Beatrix, the heroine of the novel.

Note 56. Nothing sadder than the story of Beatrix can be imagined; nothing sadder, though it falls so infinitely short of tragedy. Beatrix is a girl endowed with great gifts. She has birth, rank, fortune, intellect and beauty. She is blessed with that special combination of feminine loveliness and feminine wit which men delight to encounter. The novelist has not merely said that it is so, but has succeeded in bringing the girl before us with such vivid power of portraiture that we know her, what she is, down to her shoe ties—know her, first to the loving of her, and then to the hating of her. She becomes, as she goes on, the object of Esmond's love; and could she permit her heart to act in this matter she too would love him. She knows well that he is a man worthy to be loved; but higher rank than her own, greater fortune, a bigger place in the world's eyes, grander jewels, have to be won. Her marriage with a duke is prevented by the fact that her betrothed is killed in a duel before she has been made a duchess. After that terrible blow she sinks lower still in her low ambition.—From *Littell's Living Age*.

Note 57. The exultation of Beatrix in her own dazzling charms, and the mischief they make everywhere—the impetus with

* Chambers' *Encyclopedia of English Literature*.

which her magnificent vanity carries her on; the trickery to which she stoops and the intrigues into which she enters, never because her own heart is interested, but solely from an insatiable longing to madden everyone about her—are combined with a singular power. This splendid creature not only obeys her natural impulse to destroy, but glories in the havoc she makes, and goes forth to new conquests in exulting power over the graves of her victims.

Note 58. Beatrix is inconsistent in the sense in which we use that word. She has great excellences and great defects, and her different qualities interfere with one another. She has courage, decision, presence of mind, and, for some purposes, self-command. She has intelligence, eloquence, wit, and knowledge of men and of things. This powerful machinery is directed by ambition and vanity, and driven by strong will. But her pride is overbearing, her affections are capricious, her temper is irritable and wayward, and she inherits her mother's jealousy. She has a quick moral sense, a clear perception of the distinctions between virtue and vice, and a general wish to do right, and yet she is perpetually doing wrong—not from ignorance or carelessness, or callous familiarity with evil—she is conscious of her faults while she is committing them; conscious of her defects while she is yielding to them; she repents when all is over, but she obeys the passion of the moment.—*Edinburgh Review*, 1854.

Suggestion 49. Study these two views of Beatrix given by herself. (1) Chapter 4, Bk. III, "*None of these sighs, etc.*"; (2) Chapter 7, Bk. III, "*Stay, Harry, etc.*" Justify the criticisms given above, and draw conclusions of your own from the character-revealing dialogue and episodes of the story as a whole.

E. SUPPLEMENTARY WORK

WILLIAM MAKEPEACE THACKERAY;
THEME SUBJECTS

I. WILLIAM MAKEPEACE THACKERAY

1. Significant facts in his life.
2. His literary career.
3. His four great novels.
4. Peculiar character of his literary work.

II. THEME SUBJECTS

1. The Story in Brief of HENRY ESMOND.
2. The War of the Spanish Succession as Told by HENRY ESMOND.
3. The Political Condition of Affairs during the Reigns of William and Anne.
4. Dress of the Queen Anne Time.
5. Amusements of the Queen Anne Time.
6. Cite Anecdotes from the Story in Proof of Note 18.
7. The Jesuits' Share in the History of the Times as illustrated by Father Holt.
8. Beatrix—A Character Sketch.

9. Tom Tusher—A Character Sketch.
10. The Literary Men of the Age of Queen Anne.
11. Biographical and Character Sketch of Richard Steele. (*From the text.*)
12. Castlewood House—A Descriptive Sketch.

EXAMINATION QUESTIONS



1. Give an account of the life and works of Thackeray, mentioning the period to which the author belonged and the character of his writings.

2. Of what historical period does HENRY ESMOND treat? Give a picture of this period, deriving your material from the novel. What are the excellences of ESMOND considered as an historical novel?

3. Describe the manner in which the story of HENRY ESMOND is told. Describe and comment upon the diction of the novel.

4. Sketch briefly the historical situation at the opening of the story. Explain the terms *Jacobite*, *Jesuit*, *Whig*, *Tory*, *Pretender*.

5. Describe the position of the Castlewood family at the opening of the story. Describe the circumstances under which the hero first meets the family.

6. Name the chief actors in the story. How are the events of the times connected with the fortunes of these actors?

7. As a romance ESMOND has no plot. Where does the chief interest of the story viewed as a romance lie? In the historical setting of the novel, what is the plot?

8. Describe the scenes enacted at the following points, and state the bearing of each on the story: Ealing; Wansey Down; Chelsey; Cambridge; Whitehall; Leicester Field; Walcote Kensington; the "Garter" in Pall Mall.

9. What events of the narrative are connected with the Castlewood House? With the "barred window"?

10. Why does ESMOND conceal the fact that he is the legal heir to Castlewood? To what complications does this concealment lead?

11. Give the chief events in the career of Beatrix. To what extent is she associated with the fortunes of the hero?

12. Give a pen picture of Beatrix as she appears at interesting points in her career.

13. Write a character sketch of Beatrix. Show that the author has worked out the logical development of the character.

14. Show by citations from the story that Thackeray portrays Beatrix as *heartless, unfeminine, recklessly ambitious*.

15. Sketch briefly Esmond's conspiracy. What connection has Beatrix with this conspiracy? What mars the project? Give the necessary explanations of the historical situation.

16. Describe Esmond's feelings toward the Pretender as the plot of which he is the center develops.

17. What is the most prominent trait in Lady Castle-

wood's character? Show that this continues to exist even after her marriage. (*Read the Preface.*)

18. Enumerate the scenes which best illustrate the character of Lady Castlewood. Which do you consider the most interesting personage, Lady Castlewood, Beatrix or Esmond?

19. Describe in full the scene in which Esmond meets Lady Castlewood after the evening service in Winchester Cathedral?

20. Relate the conclusion of the story. Comment upon it from your own point of view.

21. Describe the position in which the novel leaves its chief actors at the close of the story.

22. Identify and state the part played by each of the following: Father Holt, Dr. Tucker, M. Pastoureau, Lord Mohun, Lord Blanford, Duke of Hamilton.

23. State the circumstances under which Steele and Addison are introduced. Comment upon the scenes in which they play a part.

24. What information is contained in the Author's Preface? By whom is this preface purported to have been written?

25. Describe the duels of the novel and the circumstances leading up to them. How do they affect the fortunes of the chief actors in the story?

23	EVANGELINE	<i>Longfellow</i>
24	COURTSHIP OF MILES STANDISH	<i>Longfellow</i>
25	HIAWATHA	<i>Longfellow</i>
26	SNOWBOUND	<i>Whittier</i>
27	RIP VAN WINKLE	<i>Irving</i>
28	LEGEND OF SLEEPY HOLLOW	<i>Irving</i>
29	LAY OF THE LAST MINSTREL	<i>Scott</i>
30	MARMION	<i>Scott</i>
31	MAN WITHOUT A COUNTRY	<i>Hale</i>
32	TALES OF A WAYSIDE INN	<i>Longfellow</i>
33	TWO YEARS BEFORE THE MAST	<i>Dana</i>
34	CHRISTMAS CAROL	<i>Dickens</i>
35	HOUSE OF THE SEVEN GABLES	<i>Hawthorne</i>
36	THE TEMPEST	<i>Shakespeare</i>
37	MIDSUMMER NIGHT'S DREAM	<i>Shakespeare</i>
38	HAMLET	<i>Shakespeare</i>
39	AS YOU LIKE IT	<i>Shakespeare</i>
40	LAST OF THE MOHICANS	<i>Cooper</i>
41	THE SAGA OF KING OLAF	<i>Longfellow</i>
42	THE DESERTED VILLAGE	<i>Goldsmith</i>
43	A TALE OF TWO CITIES	<i>Dickens</i>
44	PILGRIM'S PROGRESS	<i>Bunyan</i>
45	MAZEPPA AND THE PRISONER OF CHILLON	<i>Byron</i>
46	SOHRAB AND RUSTUM	<i>Arnold</i>
47	CRANFORD	<i>Gaskell</i>
48	POE'S POEMS	<i>Poe</i>
49	FRANKLIN'S AUTOBIOGRAPHY	<i>Franklin</i>
50	TWELFTH NIGHT	<i>Shakespeare</i>
51	KING HENRY V	<i>Shakespeare</i>
52	THE RAPE OF THE LOCK	<i>Pope</i>
53	LORNA DOONE	<i>Blackmore</i>
54	LAYS OF ANCIENT ROME	<i>Macaulay</i>
55	SESAME AND LILLIES	<i>Ruskin</i>
56	THE SKETCH BOOK	<i>Irving</i>
57	HENRY ESMOND	<i>Thackeray</i>

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